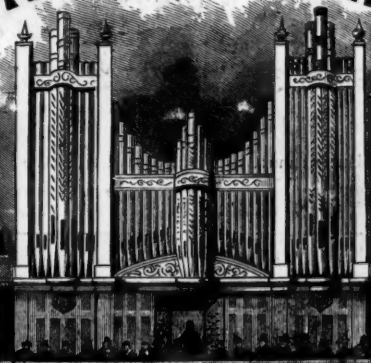


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JOURNAL

A Monthly Record

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City Temple. E.C.*

No. 24.—DEC., 1889.

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Crotchety Choristers.

MUSICAL people, especially singers, have the reputation of being very touchy and easily offended. How such a stigma came to rest upon them we cannot tell. In our experience in several churches, very varied in character, we have not had the misfortune to come into contact with many of these crotchety choristers; and we, therefore, think it is unjust that all musical people should be condemned because a few have made themselves obnoxious. These few may possibly have done great injury and made things most unpleasant all round; still the innocent ought not to be blamed for the guilty.

Choir disputes are usually confined to the singers themselves, and jealousy is almost always at the bottom of these heartburnings. Miss A thinks she is a better singer than Miss B, and therefore ought to occupy the chief seat; or, Mr. C imagines he has a finer voice than Mr. D, and consequently is more qualified to sing solos; or, Mr. E considers that, as he is the oldest member, he is entitled to priority upon all occasions. As the choir-master is responsible for the musical arrangements, it is he who is blamed; and upon his devoted head is often heaped an abundant amount of abuse by those who consider themselves thus overlooked and slighted. No choir-master claims to be infallible; it is possible that

he may not see the beauty and brilliancy of a voice, which the mother and cousins and aunts of the fortunate possessor, term "charming" and "exquisite." The offended party should, however, remember that if the choir-master is so ignorant as to make an egregious mistake of this kind, the chances are he will often make similar errors, and in a very short time his lack of proper appreciation will be discovered, and he will probably be displaced by some one more efficient. But, supposing,—as is generally the case,—the choir-master is correct in his estimate of the vocal abilities of such ambitious and much-praised choristers, he should act firmly but with good taste and judgment. If a singer continues to feel himself an injured party it would be best for all concerned that he should resign his choir membership and quietly take his place amongst the congregation.

The office of choir-master in a squabbling choir must be a very unenviable position. It is part of the duty of the choir members to act loyally to him and support him in his action. He does what in his judgment is best, and though his decision in some cases may possibly be questioned, he is entitled to the cordial co-operation of his choir. To be truly efficient and of service to the church the members of a choir must work in harmony with each other, and devote their best energies to their duties.

Rarely is there a serious difference between the choir and the church authorities, though that unfortunately arises occasionally. Want of proper treatment is usually the cause of complaint in such cases, and generally both parties are to blame. Where a voluntary choir indulge in a summer holiday, and are dismissed in the most summary manner for their absence from one service, they have undoubtedly just cause for loud complaints of unjust and cruel treatment. On the other hand, where a choir set themselves up as a separate institution, and will not work in harmony with the minister, they deserve and must expect censure. They should be co-workers with the minister, their energies supplementing his; their united efforts would then carry on the work effectually.

To choir-masters our advice is: "Listen with respectful attention to all suggestions and even complaints; having carefully considered them, act as your own judgment dictates." To choir-members we would say: "Under rather than over estimate your abilities. To the choir-master your loyalty is due, therefore cheerfully fall in with his wishes." Deacons and elders should remember that choirs give much time and trouble to their work, which shows their interest in the welfare of the church. They should, therefore, be treated with consideration, and looked upon as fellow-workers. If these suggestions are taken to heart, and acted upon, we should hear very little of crotchety choristers or discordant deacons.

CHURCH newspapers have frequently maintained that disputes between the clergy and choirs are

confined entirely to the Dissenting bodies. This is certainly not true, for the causes of friction are quite as numerous in as out of the Established Church. The most recent case is that of a clergyman in Nottinghamshire, who summoned his former choirmaster and his son for improper behaviour in church. The vicar had obtained judgment against the father in the county court, and the consequence was the choirmaster and his son made use of their vocal powers in commencing to sing before the choir, and thus disturbing the harmony of the service. They also lounged about during the sermon, and in other ways disconcerted the vicar and the congregation. For this bad behaviour they had to pay a fine of three guineas each.

WE have heard Church music accompanied by a variety of instruments, but never yet by bagpipes; and we trust we may be spared that infliction. It is reported, however, that an enterprising Scotch minister in Melbourne has his male choristers dressed in the Highland dress, and the ladies attired in the costume of the "Lady of the Lake." The hymns are sung to the strains of the bagpipes, and these innovations are so attractive that the church is crowded! We hope the good man and his bagpipes will remain the other side of the globe.

WE are glad to note that the music sung at the recent Wellingborough festival has been repeated by several of the choirs at Kettering. One advantage of these united choir festivals is that the programme can easily be given at several places with interest and profit.

WE hope that there will be a good attendance at the Festival of the Nonconformist Choir Union, to be held at Christ Church, Westminster Bridge Road, on Tuesday, December 3rd, at 7.30. The expenses in connection with the service (especially printing the music to be sung) are heavy, so a liberal collection is earnestly desired by the committee.

A SOIREE, or social meeting, open to all organists or choir members of Nonconformist churches, will probably be held in January. Further particulars will be announced in our next number.

MARRIAGES are said to be made in heaven. But this can hardly be true of a marriage reported from Utica, where a lady organist, aged twenty-four, married her choir-boy of fourteen. The youthful couple had considerable difficulty in finding some one willing to marry them; but they ultimately succeeded, and are now boy and wife.

PREPARATIONS must now shortly be made for the Festival of the Nonconformist Choir Union, at the Crystal Palace, in June next. At the last Festival nearly three thousand singers took part, but we hope that many more choirs will join the Union in time

to assist in the next Festival. No doubt, railway tickets from London to the Palace and back, including admission, will be provided free. Choirs will, therefore, only have to pay for the books of music, which will cost about one shilling each. Country choirs will be conveyed to London by the various railway companies at cheap rates. Early application should be made to the Secretary, Mr. T. R. Croger, 114, Wood Street, E.C.

REFERRING to the West London Mission, the *British Weekly* says: "St. James's Hall is now quite inadequate to the Sunday evening congregation, and would probably be inadequate in the morning also were the band employed." We are glad our able contemporary thus frankly acknowledges the attractive powers of good music. The minister and deacons of half-empty chapels can take the hint.

SIR JOHN STAINER in his interesting lecture on "The History of Psalmody," reported below, paid a tribute to the Nonconformists. He remarked that there was a Nonconformist growth of original tunes, of which, as a nation, we ought to be very proud.

WITH this issue we complete our second year. The bound volume for 1889 will be ready about the 10th inst., and may be obtained at our Office, or through any Bookseller, price 3s. 6d. Cases for binding may also be had, price 1s.

The History of Hymn Tunes.

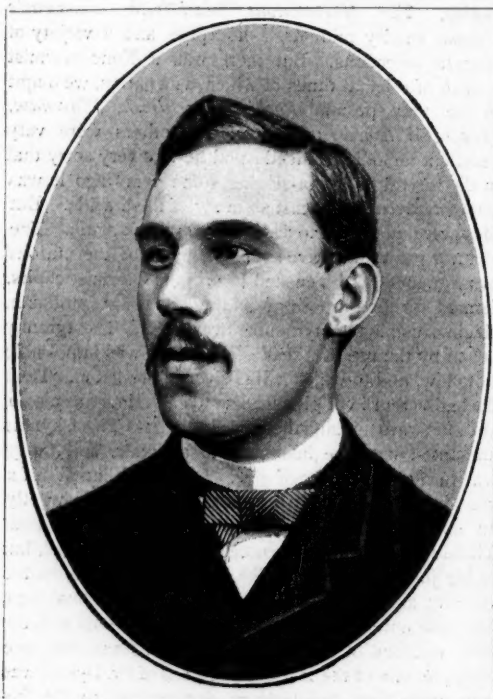
SIR JOHN STAINER, M.A., MUS. DOC., gave a very delightful lecture on the 18th ult., at the Birmingham and Midland Institute, on "The History of Psalmody," and was assisted by the Institute Madrigal Choir, conducted by Mr. Stockley, and accompanied on the piano by Mr. C. W. Perkins. Sir John Stainer began his lecture with a notice of the Greek hymns, from which, he said, several of our best-known hymns had been derived, and one of which the choir sang in its original form. Next followed an ancient Latin hymn, marked by a symmetry which Dr. Stainer believes to have been suggested by secular tunes sung outside the churches. As far back as six hundred years ago a secular tune was converted to the usage of a semi-religious occasion on which, every year, a donkey decked with ribbons was led through the streets and into the church. This tune was given by the choir with very laughable effect, and the interest of its rendering was heightened by its modern form, recognized as a popular hymn, being afterwards sung. "The Coventry Choral," a production of the days of miracle plays, was the next example, and was so charmingly rendered as to draw a hearty compliment from the eminent lecturer. The story of German influence upon psalmody was then told, beginning with Luther's hymns. These, Dr. Stainer said, were mostly

compiled. Luther, indeed, composed a few, but certainly did not compose that which was everywhere known as *Luther's Hymn*. There were twenty-eight versions of this tune, and in revising "Hymns Ancient and Modern" the editors were at much trouble to find out the earliest, with the only result that they thought themselves justified in printing the tune as they liked. One of the most curious items of Luther's collection was a tune in which there was a jerky jumble of triple and common time, and the playing of which by the lecturer provoked much merriment. The choir sang also a hymn, of which the tune was really composed by Luther, and marked by some strong sustained chords. The next German composer who made an enormous stride in the development of hymn music was Bach, of whose massive harmony several examples were given. In reference to one, Dr. Stainer told an amusing story. An enthusiastic gentleman said to him of it: "Ah! we shall never have such another composer of hymn tunes. You can see from the first note that the tune was composed under the influence of deep religious feeling." Dr. Stainer had to reply, "I am sorry to disturb your idea, but it is a love-song." A specimen was given of another love-song which suggested a German hymn tune, and of which a remarkable feature was the occurrence of elaborate cadences for tenor and bass at the ends of alternate lines, giving a lovely effect. In German churches the choir generally "sang out" with such volume that the organ could be heard only between the lines, and hence arose a custom of the organist playing a few notes while the singers took breath. This no doubt suggested to Mendelssohn the magnificent conception of a flourish of trumpets between each line of "Sleepers, awake;" and of an echo following each line of another chorale, on the first production of which a second orchestra, hidden under the platform, gave the echo strains. Our standard favourite, the *Old Hundredth*, came from Geneva, and first appeared in a collection of thirty-four psalms which in 1551 were added to the Geneva Psalter. It passed to England through France. Originally it had three long notes at the end of each line, but in that form it never "took" in England. The mutations it has undergone were illustrated by the singing of five editions of it. In the first three—the earliest French harmonized form, the form in which it was introduced in 1563 to England, and the form in which it was harmonized in 1633 by Ravenscroft—the tenors, as the practice was till 1750, sang the melody, or *canto fermo*. The first is pretty and quaint, the second more strenuous, and the third more fanciful and at the same time more musical. The two later versions were Bach's thrilling setting in a much higher key, and the same master's treatment of the tune in which a fine pedal part for the organ is introduced. An example followed—extracted from Day's "Psalmody"—in which the melody was sung by the bass. Sir John Stainer went on to say that we owe a tremendous revolution in hymn-singing to the spread of Nonconformity, which refused to be content with those dry metrical versions of the Psalms that had served for one hundred and fifty years, and gave us original hymns which often came from the heart, or adapted secular tunes. Among the tunes so adapted were *Ye spotted*

snakes, *The Harmonious Blacksmith*, *Rousseau's Dream*, sundry minuets, a hornpipe, and a variety of operatic selections. But there was a Nonconformist growth of original tunes of which, as a nation, we ought to be very proud. *Rockingham*, *Irish*, *Wareham*, *Milton*, *Wiltshire*, and a score of others were very excellent melodies, indeed; and he was very sorry that in the revival of hymn-singing some years ago it was thought advisable to cast so many of them aside. But they were quite sure to find their way back again. The lecturer went on to give some examples of the curious consequences which ensued from Nonconformist choirs, formed for the purpose of leading the congregations in singing, coming to tyrannize over them. The tyranny began by the use of "shakes," which it was impossible to follow, and to which it was diverting to listen. Then the habit crept in of giving a line to each singer as a solo, and afterwards singing the verse in chorus. These hymns amounted in some instances to anthems, and *Carey* was turned into a sort of glee. Of the "foliation" of a melody, a lady member of the choir gave very sweetly an excellent instance in Tallis's Canon so treated. These turns and "grace notes" have disappeared, but in Sir John Stainer's opinion the reaction has been too violent; and by way of showing its effect in making a fine tune unrecognizable, the choir sang the old and the new versions of *Zion*. Of modern hymns but one example, one of the last compositions of Dr. Dykes, was presented: but the lecturer declared it to be his opinion that, considering the many thousands of them which had been produced, we had nothing in them to be ashamed of, and that a large number of them would be handed down to posterity.

Reverence in Church Choirs.

THERE is, we fear, a growing tendency on the part of our church choirs to forget that their office in the church of God is to lead in acts of holy worship—pious acts that must not be levelled to mere performances. A case in point occurred quite recently. At a Service in a large church, with a choir and organist of more than ordinary ability, the choirmaster assumed the rôle of *conductor*, and the musical part of the service was attended with more circumstance, in the way of time-beating and gesticulation than would have held together a chorus of a thousand. This, with a constant unrest, nodding to singers as they entered, handing around copies of music, and whispering instructions, made what should have been worship a burlesque. The functions of the conductor are altogether foreign to the duties of a church choirmaster. Conducting may be tolerated in the case of a festival, where a number of large choirs that have been training independently are taking part, but in that case the conductor is generally placed so that while the choirs can see him he is hidden from the congregation. In two other instances where the choir is in the chancel, the soloists during the anthem left their seats and stood in the middle of the chancel to *perform* their parts. We heard of another case where a member of a choir adorned with long sleeved gloves and a low-necked dress, advanced to the chancel steps and after bowing to the audience (or rather congregation) sang her little piece. An encore would doubtless have been acceded to.



Music at Wellington United Presbyterian Church, Glasgow.

It is a bitterly cold day in the depth of winter; much snow has fallen, and from appearances above it seems as if there is more yet to come down. The wind is keen and biting, and the severe black frost has shrivelled up the evergreens; in fact, a more wintry day it would be impossible to imagine. Turning out from snug quarters in a comfortable hotel, we expected to find the churches and chapels almost empty. As for the Afternoon Services, we thought surely the congregations would be so thin that they might even be given up. To go to an Afternoon Service under the most favourable circumstances is often considered a virtue; but to attend on such a day as this means a rare devotion which ought not to be lightly estimated. Our surprise was great, therefore, on entering Wellington United Presbyterian Church, which is well situated in the best part of the city, to find the spacious building filled.

It is a comparatively new church, and is bright and cheerful inside, though the exterior is somewhat heavy. At the back of the pulpit, and in a recess on the ground floor is a fine three-manual organ, built by Forster & Andrews. Fortunately the recess does not box up the instrument, so the tone travels well over the building. The console is placed in front of the pulpit—many feet from the pipes—and in the centre of a choir of ladies and gentlemen, who lead the service of praise very ably. Mr. Fred Turner (whose likeness we give above) is the accomplished organist. He has the misfortune to be almost blind, but notwithstanding,

his work is most efficiently done. He studied under Dr. E. J. Hopkins, at the Royal Normal College and Academy for the Blind, Upper Norwood, the Principal of which is Dr. Campbell; and he certainly reflects great credit upon those responsible for his instruction.

As we enter the church a few minutes late, a minor tune is being sung, but apparently the congregation have not warmed to their work yet, for the singing is left almost entirely to the choir.

The second hymn was "Saviour, when in dust to Thee," which was sung to a tune called *Weimar*, which, however, was not the tune set to it in the book kindly lent us by one of the congregation. It was well known and taken up heartily; but the congregation got flat in one of the verses where Mr. Turner played the melody as a solo. In the last verse—

"By Thy deep expiring groan;
By the sad sepulchral stone;
By the vault, whose dark abode
Held in vain the rising God;
O! from earth to heaven restored,
Mighty, re-ascended Lord,
Listen, listen to the cry
Of our solemn litany"—

Mr. Turner gave an admirable specimen of tasteful and sympathetic accompaniment. Every line had its appropriate music, the last two lines being specially noticeable, as the plaintive pleading tones of the organ seemed almost to utter the words. The congregation felt this touch of inspiration, and sang with great expression. Observing no one was on the organ-stool with Mr. Turner, we inquired how it was that the amount of organ used and the style of accompaniment were so suitable to the words throughout the service. We were informed that he carefully learns every hymn beforehand that he may play accordingly. But what labour most organists would consider it to commit to memory six hymns per week! Much credit is due, therefore, to this all but blind musician for thus qualifying himself for his duties, instead of contenting himself to play like a machine.

The anthem was "Behold, a Virgin shall conceive," written by Thomas Smith, but it was sung by the choir only, or nearly so. They were fully equal to it, and sang with much precision. This was followed by the hymn "Jesus, still lead on," which was vigorously sung to a bold tune, which we do not remember to have heard before.

The sermon was long—especially for such a day—and we must plead guilty to being amongst those (a goodly number, as we can testify) who indulged in "forty winks." Had we been able to thoroughly overcome our somnolent weakness, we should, no doubt, have enjoyed the eloquent discourse, especially had it been shorter.

The closing hymn was "Lord, upon our blindness," which was sung to *Ruth*.

Amongst the announcements for the week was an Organ Recital to be given on the Saturday afternoon.

At the conclusion of the Service proper we waited patiently, expecting a treat in the form of a concluding voluntary, but were disappointed.

No voluntaries are allowed, we were informed. On Saturday afternoon a recital of organ music is permitted; but on Sunday not even "Lift up your heads!" or, "O rest in the Lord!" or any other sacred composition must be heard except the people join in singing it! With such an organ and such an organist, this is a great pity. We must, however, not hurry our Scotch friends too much. It is something that they have got an organ, and no doubt in the course of a short time they will appreciate suitable voluntaries at the opening and close of public worship.

Nonconformist Church Organs.

UNION CHAPEL, ISLINGTON.

THIS instrument was built by Mr. Henry Willis, London.

Great Organ, 12 Stops, viz.:-

		Ft.	Tone.	Pipes.
1. Double Diapason	metal and wood	16		58
2. Open Diapason	metal	8		58
3. Flauto Dolce	metal	8		58
4. Stopped Diapason	metal	8		46
5. Claribel Flute	wood	8		58
6. Flûte Harmonique	metal	4		58
7. Principal	metal	4		58
8. Twelfth	metal	3		58
9. Fifteenth	metal	2		58
10. Mixture (3 ranks)	metal	—		174
11. Trumpet	metal	8		58
12. Clarion	metal	4		58

Swell Organ, 12 Stops, viz.:-

13. Contra Gamba	metal and wood	16		58
14. Open Diapason	metal	8		58
15. Lieblich Gedact	metal and wood	8		58
16. Salcional	metal	8		58
17. Vox Angelica	metal	8		46
18. Gemshorn	metal	4		58
19. Leiblich Flûte	metal	4		58
20. Mixture (3 ranks)	metal	—		174
21. Trumpet	metal	8		58
22. Oboe	metal	8		58
23. Vox Humana	metal	8		58
24. Clarion	metal	4		58

Choir Organ, 8 Stops, viz.:-

25. Dulciana	metal	8		58
26. Viol d'Amore	metal	8		58
27. Claribel Flute	wood	8		58
28. Lieblich Gedact	metal and wood	8		58
29. Gemshorn	metal	4		58
30. Concert Flute	metal	4		58
31. Lieblich Flûte	metal	4		58
32. Corno di Bassetto	metal	8		58

The Pedale, 5 Stops, viz.:-

33. Open Diapason	wood	16		30
34. Open Diapason	metal	16		30
35. Bourdon	wood	16		30
36. Principal	metal	8		30
37. Ophicleide	metal	16		30

Couplers:-

38. Swell to Great.	41. Great to Pedals.
39. Choir to Great.	42. Choir to Pedals.
40. Swell to Pedals.	

Total number of Pipes, 2,214.

Four Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

Double Action Pedal to control Great to Pedal Coupler.

Tremulant to Swell.

The Great Organ, Swell, and Pedale, are played through the agency of the Pneumatic Lever.

Inquiry Column.

ANSWERS.

(46) CANTATA WITH ORCHESTRAL ACCOMPANIMENTS.

If A. G. requires a *sacred* cantata suitable for performance in church, I advise him to take Dr. Colborne's "Samuel." The orchestral parts, which are very effective, although not intricate, are lent gratis by Messrs. Heims & Co., Hereford.—W. H.

Farmer's "Christ and His Soldiers," will suit A. G. "The Victories of Judah," by George Shinn, Mus. Bac., and published by the Sunday School Union, has easy orchestral accompaniments which can be hired.

(47) DIVISION OF WORDS.

Anandale's Dictionary will give H. F. the information, he requires.—W. G.

Nuttall's Dictionary, and in fact almost every dictionary, gives the desired information.—P. Q.

(49) CORNET TUTOR.

A good Tutor is published in Novello's Primers.—CORNET PLAYER.

(50) MUSICAL WORKS.

G. F. B. had better apply to his bookseller. He will give him full information as to the books he wants.—T. B.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BLACKHEATH.—The Sunday School Anniversary Services, in connection with the Congregational Church were held on Sunday, the 17th ult. The pastor of the church, the Rev. Charles Wilson, preached morning and evening; and in the afternoon the Rev. J. Critchley, of Burnt Ash, gave an address to the children. A Festival Carol, "Once in Bethlehem of Judah," which has just been published by Messrs. Novello & Co., was sung at the morning service, and by general desire was repeated in the evening. This carol is the composition of the newly appointed organist, Mr. J. H. Maunder.

CAMDEN TOWN.—The fifteenth season of musical services at Park Chapel, Camden Town, was commenced on the 30th October, when the following anthems were sung by a well-balanced choir of about 40 voices: "O Lord, how manifold!" (Barnby), "Ye shall dwell in the land" (Stainer), "O give thanks!" (Farebrother), "O Lord our Governor!" (Gadsby). There were also several hymns, in some of which the whole assembly joined. Miss Adeline Davies gave an excellent rendering of "With verdure clad," "Lord, at all times I will bless Thee" (Lauda Sion), and "Angels ever bright and fair." Mr. Darnton conducted as usual, and Mr. E. Drewett, A.C.O., acted as organist with great efficiency. The Rev. J. C. Harrison presided, and gave a short address. There was a large attendance.

CITY TEMPLE.—Messrs. Melvin & Sons, of Glasgow, have just supplied one of their excellent hydraulic engines for the purpose of organ blowing. The London Hydraulic Power Co. supply the pressure (700lbs. to

the inch). It is hoped this new arrangement will effect a considerable saving, and work much more smoothly than the engines formerly in use, which were worked from the New River Company's mains.

CROUCH HILL.—Mr. Edward R. Mattocks has resigned his appointment as organist and choirmaster of the Presbyterian Church.

HIGHGATE.—A new organ is to be placed in the Congregational Church.

HOLBORN.—Mr. Alexander Tucker (principal bass in the City Temple Choir) gave his annual concert on the 19th ult. He was assisted by Miss Ada Patterson, Miss Emily Davies, Miss Himing, Miss Jessie King, Mr. Charles Chilley, Mr. Miles Mole, Mr. Lovett King, Mr. J. Saunders, and Mr. Geo. Harlow. Mr. David Davies presided at the piano; and Mr. E. Minshall at the organ. A very attractive programme was arranged, which was thoroughly enjoyed by a large audience.

ISLINGTON.—The "Evenings for the People" given every Saturday in connection with Union Chapel are as popular as ever. The 231st concert was given on the 16th ult., when the Brooklyn Glee Quartet, Miss Rosa Lonsdale, Miss Jane Hutchinson, and Mr. J. M. Ennis, provided the programme.

STAMFORD HILL.—The Wesleyan Methodist Chapel, Amhurst Park, now possesses a noble three-manual organ, of thirty-three stops, built by Mr. F. A. Slater, of Bow, London. The instrument, which is a very fine toned one, was opened by Dr. Pringuer, organist of St. Mary's (Stoke Newington) Parish Church.

STOKE NEWINGTON.—On Tuesday, October 29th, Madame Jessie Morison, a young pianiste of unusual ability, gave a recital in the Lecture Hall of Rectory Road Congregational Church, which was well filled with an appreciative audience. The programme was varied and attractive, each piece being loudly applauded. Mr. Alfred Smither played the orchestral accompaniment to several of the pieces on a second piano. Mr. Miles Mole was the vocalist.

STRATFORD.—The Anniversary Services in connection with Grove Wesleyan Chapel were held on Sunday, the 10th ult., the choir being supplemented for the occasion, and supported by an efficient orchestra. In addition to accompanying the hymns the band proved very effective in supporting the choruses, "How excellent!" ("Saul"); "Achieved is the glorious work;" "The heavens are telling" ("Creation"); "Let their celestial concerts" ("Samson"); and Stainer's anthem, "Blessed is the nation," all of which were rendered with good attack and precision. Miss Florence Jones sang "Rejoice greatly" ("Messiah"), and Miss Campbell, "O rest in the Lord!" ("Elijah"), with orchestral accompaniment, the services concluding with the March in "Naaman," rendered by band and organ. The whole service was very impressive and devotional, and every available seat was occupied. The sermons were preached by the Revs. J. Foster and R. F. Cape; the conductor of the choir being Mr. Coleman, and the organist Miss Cape.

TOTTENHAM.—The "Messiah" is to be performed at High Cross Congregational Chapel, on Thursday, January 2nd, 1890. Singers who know the work will be welcomed in the choir. Particulars will be found in our advertising columns.

PROVINCIAL.

ABERAVON.—The annual festival of the Congregational Churches of the district was held at the Tabernacle Chapel. The choirs present were:—Wern, Aberavon; Tabernacle, Aberavon; and Gibeon, Taibach. The anthems, "Dysig i mi Dy Ddeddfau," "Profwch a Gwelwch," and "Byfiawn Drig yn y Nef" were excellently rendered. Papers were read on the following

subjects: "Sacred Hymnology" and "Behaviour in the House of God" by Messrs. Evan David, Taibach; and T. Davies, sen., Aberavon. The chairman was the Rev. J. C. Lloyd, Wern, Aberavon, and the onerous duties of conductor were ably discharged by Mr. D. W. Lewis, Brynamman. The meetings were very largely attended, and the whole of the singing was of a high order.

BARNSELY.—A grand concert in connection with the Barnsley Sunday School Union was given on the 14th ult., when the largest hall in the town was crowded, hundreds having to be turned away. Mr. W. G. England very efficiently conducted the choir, which numbered about three hundred. The following was the programme: *Sacred*: Hymn, "To Thee, O Lord;" anthem, "I will praise Thee;" hymn, "Heaven and earth, and rolling ocean;" hymn, "Brightly gleams our banner." *Secular*: "The Sleigh Ride," "Forgive, Blest Shade," Whistle and Hoe," "The Snail," "Come, Lasses and Lads," "Crying Song," and "The Carnovale." Miss Scargill and Miss Petford sang a duet, "The Greenwood Tree;" Miss Petford sang, "A New Kingdom;" Miss Scargill, "Killarney," and, in response to a very hearty encore, "Yes and No;" and Miss Boothroyd, "A Winter's Story." The whole programme was most acceptably given, reflecting much credit on the conductor, the pianist, Mr. J. Fox, and the scholars.

BRAINTREE.—Miss Elsey, organist of the Congregational Chapel has been presented with a cheque for £5 10s. subscribed by the members of the church and congregation.

BRISTOL.—The organ at Brunswick Chapel has been enlarged and improved at a cost of £230.

BURTON-ON-TRENT.—In connection with the People's Services at Victoria Street Chapel, Mr. W. G. Outhwaite, the organist, and his choir, have succeeded in making the musical part of the service very attractive.

CANTERBURY.—On Tuesday the 12th ult., a lecture on "Ancient and Modern Psalmody," was given in the Baptist Chapel by Mr. H. J. Houlden (organist), assisted by the members of the Choral Society connected with the church. The pastor, the Rev. W. Townsend, presided. At the close a hearty vote of thanks was accorded to all the friends who had taken part in the proceedings. A collection was taken for the "New Class Room and Organ Building Fund."

CHIRK.—Rejoicings have taken place on the occasion of the silver wedding of Lieut.-Col. and Mrs. Barnes, both of whom have done so much for the welfare of the inhabitants of the neighbourhood. The musical arrangements of the Quinta Congregational Church have been under their care for many years, and they have spared neither time nor trouble to make them as perfect as possible.

DARNALL.—A new organ and heating apparatus are to be placed in the Congregational Chapel.

DEBENHAM.—The Congregational Church laments the death of Mr. A. Damant, who has been choirmaster for thirty years.

EBBW VALE.—The Baptist Churches of Ebbw Vale and Tredegar held a united musical festival at Nebo Chapel. Mr. David Bowen, of Abercarn, who acted as conductor throughout the day, strongly advocated the introduction of chants into the programmes of future festivals, and urged a united festival of all the Non-conforming Churches of the district, at which an attendance of 10,000 might be secured.

GLASGOW.—Mr. R. D. Jamieson gave a lecture in St. Stephen's Free Church, on "Praise in the Sabbath School," illustrations being rendered by his juvenile choir. As music had been taught in board schools for twelve years past the population might almost now be

called musically educated, and as time went on great results might be looked for in church and school singing.—Four hundred and twelve members of Pollokshaws United Presbyterian congregation, have voted in favour of introducing instrumental music. Only thirty-seven are opposed to the innovation.

HUNTINGDON.—The cantata "Captives of Babylon" has been given in Trinity Church, to an audience in which all sects and creeds were represented. The building was crowded. Similar concerts have been given for five or six years.

ILFORD.—The fifth season of the Ilford Vocal Union was opened on Oct. 31st, by a performance of Rossini's "Stabat Mater" and Schubert's "Song of Miriam." The principals being: For the former work, Miss Kate Fusselle, Miss Minnie Kirton, Mr. Herbert Clinch, and Mr. James Blackney; and for the latter, Miss Kate Fusselle—all of whom acquitted themselves in a highly satisfactory manner. Particular mention should be made of their admirable rendering of the unaccompanied quartette, "Quando Corpus." The chorus singing was remarkably good, particularly in the last number of the "Stabat Mater," and the choral parts of the "Song of Miriam." The band of the Vocal Union, with some professional assistance accompanied the works in an efficient manner. The reading-room was crowded with an appreciative and attentive audience. Conductor, Mr. A. Storr, A.Mus. T.C.L.

IPSWICH.—The Annual Sacred Concert by the choir of Crown Street Congregational Church, was given in the church on Thursday, the 14th ult., when the building was crowded, nearly one thousand being present. The chair was occupied by the pastor, the Rev. A. A. Dowsett, who presided in his usual genial and felicitous manner. The principal attraction of the evening, was an organ recital by Mr. G. E. Pratt, organist at Stoke Church, Ipswich, who is widely known in the neighbourhood as a performer of high repute. Mr. Pratt displayed the capabilities of the instrument to fine advantage, and was much applauded for his brilliant performance, which included amongst other items "Offertoire in D minor" (Battiste), March on theme of Handel (Guilmant), Fugue in E flat (Bach), "Grand Chœur" (Salome). A short organ recital was given by Mr. H. Anderson (organist at Mistley Church, Essex), who, it must be mentioned, also played the accompaniments throughout the evening, with marked precision and taste. Mr. Anderson's selection consisted of Andante in F (Wely), Fantasia, on Vesper Hymn (Turpin), Inauguration March (Scotson Clarke), which were greatly appreciated, the last item meeting with special favour. The vocal items included the tenor solo, "Cujus Animam!" from Rossini's "Stabat Mater," which was admirably sung by Mr. Allen Orriss, and Mrs. Vince gave an excellent rendering of "With verdure clad," from Haydn's "Creation." The other solos were: "Rest to the weary" (Pinsuti), Miss Greatrex; "Arm, arm ye brave" (Handel), Mr. C. Waters; "O thou that tellest!" (Handel), Miss Downing—all of which were highly creditable performances, and met with well-deserved applause. The choruses and anthems, which included amongst others, "And the glory of the Lord" from the "Messiah," and "The heavens are telling," from the "Creation," were rendered with great precision by the choir, under the conductorship of the choirmaster (Mr. W. J. Vince), and were warmly appreciated. The concert in every respect proved a thorough success, and is considered to be in advance of the previous efforts of the choir. The pulpit and communion table were richly adorned with plants and flowers, which produced a particularly bright and pleasing effect, and reflected great

credit on the ladies who kindly undertook the work of decorating. A collection was made during the evening, which, with the sale of programmes, realized, after paying expenses, the sum of £5 10s. towards the choir funds.

KELSO.—A harmonium has just been used for the first time in the East United Presbyterian Church.

KETTERING.—The music sung at the recent Nonconformist choir festival at Wellingborough has been repeated by the Wellingborough, Burton Latimer, and Kettering choirs in Fuller Chapel.

LOUGHBOROUGH.—Mr. F. H. Browne, of Deal, is building a new two-manual organ for Woodgate Baptist Chapel, at a cost of £450.

LUTON.—A very successful concert was given in the Chapel Street Wesleyan Chapel on the 4th ult., when Mendelssohn's "Hear my prayer," and other high class music, was given by the chapel choir, which numbers one hundred and fifty strong. The soloists were Miss Ethel Bevans, Mrs. Day, Miss Kate Parkins; Mr. H. Lockhart, Mr. Percy Elliott (violin); Mr. Farmer (organ). Mr. Sidney Bennett (conductor). The performance throughout was very effective, the rendering being, as usual, very fine. Over two thousand persons were present, while many others could not secure seats, and were sent away.

MORISTON.—Mr. S. Williams, the organist, on his marriage has been presented with a dining-room clock and pair of vases; and Mrs. Williams with a silver tea and coffee service, and a case of dessert knives and forks.

NORTHAMPTON.—Farmer's popular and melodious oratorio, "Christ and His Soldiers," was given on Tuesday the 19th ult., in the Victoria Road Congregational Chapel, kindly lent for the occasion for the benefit of the building fund of the Mount Pleasant Baptist Chapel. The direction of the oratorio was left in the skilful hands of Mr. Edwin J. Biggs, and the choir of Mount Pleasant Chapel received a considerable increase from other choral bodies; while under the leadership of Mr. W. Kimbell, a really excellent orchestra was formed. The band and chorus numbered fully 130 performers. In the selection of principals, excellent judgment had been used, and throughout the work the four leading vocalists gave full effect to the vocal melody they were called upon to interpret. Miss Phœbe Shea, R.A.M., was the soprano, Mrs. Huckson (Wellingborough) the contralto, Mr. C. Hillyer the tenor, and Mr. W. H. Tarry the bass. The large chapel was crowded in every part long before the time announced to begin. The rendering of the work may be praised with but few reservations. The band, indeed, performed so admirably as to almost disarm criticism; and the choral body wandered but seldom from the conductor's *baton*, singing, for the most part, with spirit and tunefulness. The band was constituted as follows:—First violins, Mr. W. Kimbell, Mr. T. Cosford, Mr. C. Tysoe; second violins, Mr. F. Law, Mr. W. Brudenell, Mr. E. Pentelow; violas, Mr. A. C. Kirby, Mr. F. Kirby; violoncellos, Mr. Alfred Shaw, Mr. F. H. Carter; double basses, Mr. J. Turner, Mr. Louis Warner; flutes, Mr. G. Toms, Mr. G. England; clarionets, Mr. W. Underhill, Mr. Burrows; bassoons, Mr. H. Smith, Mr. W. Freeman; cornets, Mr. J. Hadley, Mr. J. Trolley; trombones, Mr. A. Beard, Mr. J. James; drums, Mr. F. Hollis; harmonium, Mr. W. E. Billingham.—A sacred concert was given in the Commercial Street Congregational Church, on the 17th ult. The choir, which had been considerably augmented for the occasion, and consisted of forty voices, gave a number of selections from the festival music of the Nonconformist Choir Union lately rendered

at the Crystal Palace. There was a fair attendance, over which the Rev. T. Gasquoine presided. The programme submitted was an excellent one, and delighted the audience. The solo, "Lord at all times" (Mendelssohn) received the most artistic treatment from Miss Brooks. The vocal duet between Miss Brooks and Mrs. Oates was delightfully harmonious, melodious, and expressive. Mr. C. Holyoak was loudly applauded for his admirable interpretation of "Come unto Him;" and Mr. H. Bowles's treatment of the two organ solos was a masterly exhibition of executive ability. Mr. Nuttall (a pupil of Mr. Bowles) played the accompaniments (with two exceptions, when Mr. Bowles officiated) with taste and efficiency. Mr. Bowles conducted in his usual able manner.

NOTTINGHAM.—The choir connected with Queen's Walk Congregational Church gave a concert on Thursday, October 24th, which passed off most successfully. The choir sang with exquisite taste and precision the pieces allotted to them. Special mention must also be made of Mr. Arthur Statham, who was heartily encored for his fine renderings of the violin solos. Mr. Arthur Brown sang his songs with much taste and feeling, and was encored for "Once Again." The vocal trio by Messrs. Brown, Hallam, and Hickling, was also very much appreciated. Mr. Russell Walllett evidently appeared to be the lion of the evening, his appearance on each occasion being the signal for loud applause, the audience being completely convulsed with laughter over his musical sketch. Mr. Arthur Brown ably conducted, and Mr. J. F. Blasdale was a very efficient accompanist.

OLDHAM.—A new organ, with nearly 1,800 speaking pipes, has been placed in King Street Church, at a cost of £500. The opening sermons were preached by Rev. J. T. Marshall, M.A., classical tutor, Brighton Grove College, Manchester. A cantata, entitled "David the Shepherd Boy," was rendered by a large and efficient choir.

ROCHDALE.—The first of a series of monthly Sunday Evening Services of a novel kind was held on the 10th ult. in Providence Chapel. The idea is to let the service centre round some theme from one of the great composers, to illustrate it by selections from that composer's work, and to make it the subject of the address. On this occasion Mendelssohn's "St. Paul" was chosen, and the service opened with a chorale from that work, "To God on high." The reading was the chapter narrating Stephen's martyrdom and Saul's connection with it. Then followed the music in "St. Paul" descriptive of the scene. The recitative, "Lo, I see the heavens opened," was sung by Mr. A. Williamson; Miss A. S. Holden taking the following soprano air, "Jerusalem, Jerusalem." The beautiful chorale, "To thee, O Lord, I yield my spirit," was then sung, and after prayer Mr. Williamson gave the tenor recitative, "Now Saul made havoc;" Mr. Hardman taking the following bass song, "Consume them all." The recitative, "And he journeyed," was sung by Mr. Wilkinson; and then Miss Fish rendered the beautiful air, "But the Lord is mindful of His own;" the exquisite chorus "How lovely are the messengers!" bringing the selections from "St. Paul" to a close. Mr. Veitch then gave a devotional address from the words, "But the Lord is mindful of His own," and the service concluded in the usual way. Mr. David Clegg played the organ with his accustomed skill. There was a large congregation, and those present were deeply interested in the proceedings. The next service, on Dec. 8th, will be on themes from "Elijah."

RYDE.—Mr. W. Scadding, jun., gave an Organ Recital at the Congregational Church on the 21st ult., before a very fair congregation. The programme was: Offertoire in D minor, Hainworth; Lieder ohne Worte, No. 9, Mendelssohn; Andante, finale, and

fugue from the sonata in F minor, Rheinberger; Berceuse in A minor, Delbruck; St. Ann's fugue, Bach; Grand sonata in E minor ("The Storm"), Lemmens; Air, "Angels ever bright and fair," Handel; Grand fantasie in D minor, Sir R. Stewart; and the spirited "Royal Osborne March," by the organist's father. The skill of the young musician evoked very great admiration. Miss H. Fraser sang "Rejoice greatly" and "I know that my Redeemer liveth," and was most successful in both efforts.

SOUTHAMPTON.—At Above Bar Congregational Church, on Wednesday, the 13th ult., Mendelssohn's "Hymn of Praise," was performed by the choir, strengthened for the occasion—the solo sopranos being Miss Hawkesworth and Miss Hoffman; tenor, Mr. E. C. Jarvis; and organist and musical director, Mr. Joseph Ridgway, A.R.A.M. Within a short time of the commencement of the service, the building was almost filled, a very few seats being unoccupied either in the gallery or area. The manner in which the choir acquitted themselves throughout gave evidence of careful training. In her first effort "Praise thou the Lord," Miss Hawkesworth was effective; while Miss Hoffman's rendering of her part in "I waited for the Lord," was much appreciated. The last named young lady exhibited her possession of a pure and sweet voice, making up for any want of strength by clearness and precision of expression. Mr. Jarvis sustained his rather difficult rôle with considerable credit, and will, doubtless, make a popular place for himself in musical circles. Both in air and recitation he displayed careful and good singing, his best effort, perhaps, being in the recitative "Watchman, will the night soon pass?" The reply to this: "The night is departing, the day is approaching," was well taken up by Miss Hoffman. "Ye nations offer to the Lord" was the concluding chorus, and it well tested the capabilities of the choir. Mr. Ridgway's manipulation of the organ was very effective, and he and his choir may fairly be congratulated on the character of their evening's work. This service was the last of those specially connected with the re-opening of the re-constructed chapel.

STEBBING.—A two-manual organ, built by Mr. F. A. Slater, of Bow, London, has been erected in the Independent Chapel.

THAXTED.—A new organ has been placed in the Old Meeting House (the Rev. G. A. Suttle, pastor). At the opening services, on the 12th ult., a recital was given by Mr. Leake, F.C.O., of Halsted. The following Sunday Mr. Ernest Rook, organist of Camberwell Green Church, a son of a former pastor, gave a recital at the close of the evening service. The cost, amounting to over £300, has been fully met.

TODMORDEN.—A new organ has been opened in Roomfield Baptist Chapel.

TONBRIDGE.—The annual concert by the choir of the Wesleyan Chapel (which was augmented for the occasion by several friends) was given on the 7th ult. The programme included Mendelssohn's "Thirteenth Psalm" (solo, Miss Baldwin), "The heavens are telling" ("Creation"); "See what love hath the Father" ("St. Paul"), and "Walk, ye hundred thousands" (Spohr's "God, Thou art great"). Miss Featherstone and Miss North (soprano), Mr. C. Hubble (tenor), and Mr. W. Gale (baritone), also contributed solos. Mr. G. J. Kimmins, A.C.O., conducted with his usual ability, and Mr. W. J. Baldwin presided at the organ.

WORKSOP.—The new organ in the Congregational Chapel was opened with a recital by Mr. E. H. Lemaire, F.C.O., organist of the Sheffield Parish Church.

Correspondence.

We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

"ORGANIST APPOINTMENTS."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The question mooted in the last number of the NONCONFORMIST MUSICAL JOURNAL, "How to select an Organist," tempts me to jot down a few thoughts as they occur, starting from the negative point of view, or "how *not*" to do it. It is hardly necessary to debate the importance of the subject. Mistakes are sometimes made, and are very soon found to be mistakes, while the remedy is not always at hand, and experience—most profound teacher—is expensive in her charges, and somewhat deliberate in her movements. Nor do I need now to go over the well-trodden ground respecting the differences in capacity; in requirements; the difficulty of judging where taste, for which we know there is no accounting, holds so much sway; the proverbial "cussed-ness," of musical (or would-be musical) people—and so forth.

It is true, I fear, in this department, as in general, that the increase of knowledge is also the increase of sorrow. My recollections of organs and organists date from the time when under the enlightening and stimulating influence of Henry Allon, Thomas Binney, and John Curwen (in particular), Nonconformists were bestirring themselves, and were rapidly substituting organs and psalmody classes for precentors. People were saying, "Now that we have an organ and a choir everything will be as it should be." But many did not make enough allowance for poor human nature, of which doubtful commodity organists are reputed to possess a fair proportion. Having got our organ, and as it is of little use minus an organist, we after a while have to look round for a man to supply the place vacated by a musician of high culture, but too sensitive to criticism or complaint from an unmusical diaconate. The name of a master in his profession is mentioned, who is willing to come, but whom to ask to compete for the post would be to insult. For reasons best known to himself he graciously accepts the position. We are surprised—gratified—grateful. What wonderful execution! The organ is a toy in his hands; he almost "makes it speak." But he wants in a week or two to induce the deacons to assist him in bringing out a new tune book; many of the tunes are of great beauty and are original, and others have been discovered in some dusty cupboards in Switzerland. But, somehow, the deacons don't rise to the occasion. Soon, deputies, more or less competent pupils, appear on the scene, and operatic voluntaries have their little day. The master when himself present doesn't always feel well enough to sit through the sermon, and so sometimes prays to be excused playing the last hymn. This is not altogether satisfactory, and soon after the commencement of the second quarter, our genius asks to be obliged with his salary in advance, and we see him and hear him no more. The reflection is forced upon the diaconate that *moral character* should not be quite overlooked when selecting an organist.

Years roll by, and we are in possession of a much finer instrument—the young organist who has worked well under a capable choirmaster has left us. He however has favourably mentioned the name of a clever student, who is invited to give us a taste of his quality. He is bright, jovial, and a really good performer. His fingers fly over the keys—he seems quite familiar with the stops—and the pedals are treated almost with contempt. But the time which should be spent in choir-training, agreeably passes away in playing solos on the violin, and variations

arranged for the organ on the "March of the Men of Harlech." The minister, being a Welshman, is charmed, and the young athlete is soon appointed. He believes in his organ, and in very little else—morning, noon, and night he is practising, until in technique he is about perfect. But little can be said as to his regard for religious worship, or for his gentlemanly treatment of the members of the choir. He is long tolerated for the sake of his talent, and many excuses are made for him, but he so shocks our sense of decorum that we at last have to ask him to resign, having gained another point in our experience, to wit, that a clever musician whose one aim is to advance himself in his profession as organist, is not the most likely man to suit the peculiarities of a Nonconformist church.

Disgusted with the "goings-on" of our sub-professor, the deacons now call to their assistance a goodly number of musical members, not more than one or two of whom, it must be owned, would claim to have any precise knowledge *in re* organ-playing or choir-mastership. If we could get hold of Solomon's original manuscript, it is probable that in the proverb so often quoted—"in the multitude of counsellors there is safety,"—the word *counsellors* would be found to be underlined. We generally place the accent on the word *multitude*, and we pay for so doing.

Several organists, friends of friends, were named, four of whom were selected, each to conduct two choir practices, and to play on two Sundays—thus occupying over eight weeks. There being no agreement, however, on the part of the committee to attend either the rehearsals or the services, some of the members thereof do not go into the question very carefully, and it is found that not the best musician, but the candidate whose character showed (on paper at least) the strongest contrast to the rollicking scapegrace is the favourite and is appointed. A good man, but not an enthusiast in his profession, dreamy, phlegmatic, with little inventiveness; and so things get delightfully tame and without point, leading one to conclude, thirdly, that Christian character does not always ensure competent musicianship—while the former is indispensable the latter is usually the article which is sought and paid for.

For deliberation, however, my next little sample must "hold the field." Advertisements appear, stating requirements, size of organ, salary, etc., all good and attractive. Among other particulars required is the personal appearance of the candidates as registered in their *cartes-de-visite*. More than eighty apply—seven or eight being selected to play on one Sunday each; their respective names being announced from the pulpit, and posted in the vestibule. It would be interesting to ascertain what definite ideas were left in the minds of the people at the end of eight weeks respecting any of the earlier organists! But let this pass.

Four are selected to play, and to conduct a choir-practice on one evening in the presence of a small committee, and the appointment is obtained not by the best organist, but by the most gentlemanly candidate. But the aesthetic policy has not been entirely a success: though manners are not to be despised, I aver that they are not the *summum bonum* in the qualifications of a competent organist.

So far, I have only a little cleared the ground for the consideration of a few hints on the positive side of the question. Intelligent readers will read between the lines, and forecast, doubtless, a good deal of what, for want of space, and for fear of being tedious I leave until next month. I trust I shall not be understood to argue that in the above instances the results were unsatisfactory *because* of the methods adopted; but rather the other way about—that slipshod and unscientific methods could not reasonably be expected to bring about satisfactory results.—Yours, etc.,

GAMBA.

Reviews.

Morning appeareth. Part Song by G. A. Blackburn. (Forsyth Brothers, London and Manchester, 2d.) A very taking little composition in valse time. But G♯ is rather too high for ordinary treble voices.

Unto Thee, O Lord. O give Thanks unto the Lord. Hosanna to the Son of David, etc. By Dr. Spark. (John Heywood, Deansgate, Manchester.) These are some of the most popular numbers of Dr. Spark's cantata "Immanuel," in anthem form. They will be found useful for service or concert purposes.

Once in Bethlehem of Judah. Christmas Carol. By J. H. Maunder. (Novello & Co. 2d.) This is a welcome addition to the already large number of carols. It is melodious and simple, and will certainly become very popular.

Star of Bethlehem. A Christmas Cantata. By Charles Darnton. (J. Curwen & Sons. 1s. 6d.) The preface says, "This Cantata embodies a concise narrative of the birth of Christ as contained in the Gospels; the narrative portions being given in recitative-arias, which form links between the various pieces. The other numbers consist of some of the most attractive of the old carols, together with new pieces composed expressly for the work. The carols are so arranged that they can be taken either as solos, quartets, or choruses, in unison or harmony, or, which will be best, an interchange of all three methods of performance." Choirmasters wanting an effective and easy cantata for performance at Christmas-time should certainly see this composition. It consists of twenty-seven numbers, and all of them are within the abilities of an average choir. The chorus setting of "Hail to the Lord's Anointed!" which contains variety of treatment, will be much liked. The final chorus, "Now to our Great Immanuel," is very telling.

To Correspondents.

F. C. H.—Submit your compositions to a publisher. If they are really good he will perhaps take them. You would have no difficulty in publishing them at your own risk.

C. T.—It was reviewed in July, 1888.

F. G.—We shall refer to the subject in an early number.

S. T. F.—Many thanks. It is kind of you to take so much interest in the matter.

J. W.—The effect of the Voix Celeste is produced by two sets of pipes, one being slightly sharper than the other.

A. Z.—Declined with thanks.

H. R.—(1) No. (2) Yes. (3) Yes. (4) Probably.

W. S.—Ashdown, Hanover Square.

E. L.—You should try the British Museum Reading Room.

The following are thanked for their letters:—W. J. (Luton), T. B. (Reading), W. F. (Nottingham), J. F. (York), W. J. (Cardiff), R. H. (Hampstead), T. B. (Burnley), W. S. (Walworth), N. P. (Peckham), D. S. (Highgate).

Staccato Notes.

MADAME CHRISTINE NILSSON is going on a farewell tour in America next year.

THE Royal Choral Society opened their season with Berlioz's "Faust." The choruses were admirably rendered. They gave at their second concert Dr. Huber-Parry's "Ode on St. Cecilia's Day," and Professor Stanford's "Voyage of Maeldune."

SARASATE's farewell concert at St. James's Hall was very crowded.

AN overture—"Robert Bruce"—by a new Scotch composer—Mr. F. J. Simpson—was performed at the Crystal Palace on the 24th ult. The composition is said to be promising.

THE actual loss on the recent Gloucester Festival was £232. The profit on the Leeds Festival was greater than ever.

MR. SANTLEY's mother died in Liverpool on the ulto., aged 79.

ACCORDING to *Figaro*, Madame Patti is described by the Americans as "a lady who earns £750 per night, has good lungs, and only uses one kind of soap."

MADAME PATTI, bade farewell to English audiences at the Albert Hall on the 18th ult.

A NEW Sonata by Professor Stanford was performed at the Monday Popular Concert on the 18th ult.

SPOHR's "Fall of Babylon" was given by the Borough of Hackney Choral Association, on the 18th ult. It had not been heard in London for many years.

ST. PAUL's was performed at the Crystal Palace, on the 16th ult.

THE Ballad Concerts commenced on the 20th ult.

MR. DAVISON, of the firm of Gray & Davison, Organ-builders, is dead.

Accidentals.

UNWELCOME SUITOR: "That's a lovely song. It always carries me away." She: "If I had known how how much pleasure it could give us both, I should have sung it earlier in the evening."

"HAVE you been studying this summer?" asked one lady member of an opera company to another, "Some; I have devoted a great deal of time to practice." "Indeed? How high can you sing?" "Well, I have reached as high as \$150 a night."

THE CAPTIVES OF BABYLON.—An Oratorio by GEO. SHINN, Mus. Bac., will be performed with Chorus, Orchestra, and Organ, under the direction of the Composer, at St. Margaret's Church, Westminster, on TUESDAY, DEC. 3rd, at 8 o'clock. Seats free at 7.50.

THE SONG OF CREATION,

A NEW CANTATA BY C. DARNTON,

Will be performed on TUESDAY, DEC. 10th, at Park Chapel, Camden Town, followed by a short Selection.

Soloists, Miss ADRIANE DAVIES, Miss E. HIGGS, Mr. G. MICKLEWOOD, and Mr. BRIDSON. Organ, Mr. E. DREWETT, A.C.O. Harp, Miss EMILY DIXON. Admission free. Reserved seats, 1s.

THE MESSIAH

WILL BE GIVEN AT HIGH CROSS CONGREGATIONAL CHURCH, TOTTENHAM,

On THURSDAY, JAN. 2nd, 1890, with Orchestral Accompaniment.

Members of other Choirs, well acquainted with the Work will be heartily welcomed. As the Orchestra cannot accommodate more than 100, early application should be made to the Hon. Sec., CHAS. S. HOPKINS, 11, Queen Anne's Avenue, Tottenham. Music not provided.

UNION CHAPEL, ISLINGTON.

DR. PEACE,

(Of Glasgow Cathedral and St. Andrews Hall),

Will give an ORGAN RECITAL.

At this Church on FRIDAY EVENING, DEC. 13th, at 8 o'clock. Vocalist, Miss ALICE GOMEZ. Admission only by Tickets, 1s., and a few at 6d. each, to be obtained of the Chapel-keeper, Compton Avenue, or of Mr. KING, Music Warehouse, Highbury Corner.

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Composed for the opening of St. Alban's Anglican Church, Copenhagen, and performed at the Consecration Ceremony, 17th September, 1887; and since, with great success in the principal cities and towns in Denmark, Sweden, Norway, Finland, Holland, Belgium, and England.

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The first edition of this piece was sold, and the proceeds devoted to the purpose of building a New Organ in a Metropolitan Congregational Church, adding £13 to the fund. There are a few copies of this edition in stock, and any order received with an expressed wish to that effect, will be sent from these, and the profits applied as heretofore.

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"Nos. 1, 3, 5, 6, and 7, in particular, are really beautifully."—*Anaïs Record.*"These sentences are good, and evince considerable musicianship on the part of the writer. We can heartily recommend them to moderately advanced choirs."—*Yorkshire Musician.*

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Reviews.

Morning appeareth. Part Song by G. A. Blackburn. (Forsyth Brothers, London and Manchester, 2d.) A very taking little composition in valse time. But G♯ is rather too high for ordinary treble voices.

Unto Thee, O Lord. O give Thanks unto the Lord. Hosanna to the Son of David, etc. By Dr. Spark. (John Heywood, Deansgate, Manchester.) These are some of the most popular numbers of Dr. Spark's cantata "Immanuel," in anthem form. They will be found useful for service or concert purposes.

Once in Bethlehem of Judah. Christmas Carol. By J. H. Maunder. (Novello & Co. 2d.) This is a welcome addition to the already large number of carols. It is melodious and simple, and will certainly become very popular.

Star of Bethlehem. A Christmas Cantata. By Charles Darnton. (J. Curwen & Sons. 1s. 6d.) The preface says, "This Cantata embodies a concise narrative of the birth of Christ as contained in the Gospels; the narrative portions being given in recitative-arias, which form links between the various pieces. The other numbers consist of some of the most attractive of the old carols, together with new pieces composed expressly for the work. The carols are so arranged that they can be taken either as solos, quartets, or choruses, in unison or harmony, or, which will be best, an interchange of all three methods of performance." Choirmasters wanting an effective and easy cantata for performance at Christmas-time should certainly see this composition. It consists of twenty-seven numbers, and all of them are within the abilities of an average choir. The chorus setting of "Hail to the Lord's Anointed!" which contains variety of treatment, will be much liked. The final chorus, "Now to our Great Immanuel," is very telling.

To Correspondents.

F. C. H.—Submit your compositions to a publisher. If they are really good he will perhaps take them. You would have no difficulty in publishing them at your own risk.

C. T.—It was reviewed in July, 1888.

F. G.—We shall refer to the subject in an early number.

S. T. F.—Many thanks. It is kind of you to take so much interest in the matter.

J. W.—The effect of the Voix Celeste is produced by two sets of pipes, one being slightly sharper than the other.

A. Z.—Declined with thanks.

H. R.—(1) No. (2) Yes. (3) Yes. (4) Probably.

W. S.—Ashdown, Hanover Square.

E. L.—You should try the British Museum Reading Room.

The following are thanked for their letters:—W.

J. (Luton), T. B. (Reading), W. F. (Nottingham), J. F. (York), W. J. (Cardiff), R. H. (Hampstead), T. B. (Burnley), W. S. (Walworth), N. P. (Peckham), D. S. (Highgate).

Staccato Notes.

MADAME CHRISTINE NILSSON is going on a farewell tour in America next year.

THE ROYAL CHORAL SOCIETY opened their season with Berlioz's "Faust." The choruses were admirably rendered. They gave at their second concert Dr. Huber-Parry's "Ode on St. Cecilia's Day," and Professor Stanford's "Voyage of Maeldune."

SARASATE's farewell concert at St. James's Hall was very crowded.

AN overture—"Robert Bruce"—by a new Scotch composer—Mr. F. J. Simpson—was performed at the Crystal Palace on the 24th ult. The composition is said to be promising.

THE actual loss on the recent Gloucester Festival was £232. The profit on the Leeds Festival was greater than ever.

MR. SANTLEY's mother died in Liverpool on the ulto., aged 79.

ACCORDING to *Figaro*, Madame Patti is described by the Americans as "a lady who earns £750 per night, has good lungs, and only uses one kind of soap."

MADAME PATTI, bade farewell to English audiences at the Albert Hall on the 18th ult.

A NEW Sonata by Professor Stanford was performed at the Monday Popular Concert on the 18th ult.

SPOHR's "Fall of Babylon" was given by the Borough of Hackney Choral Association, on the 18th ult. It had not been heard in London for many years.

ST. PAUL's was performed at the Crystal Palace, on the 16th ult.

THE Ballad Concerts commenced on the 20th ult.

MR. DAVISON, of the firm of Gray & Davison, Organ-builders, is dead.

Accidentals.

UNWELCOME SUITOR: "That's a lovely song. It always carries me away." She: "If I had known how how much pleasure it could give us both, I should have sung it earlier in the evening."

"HAVE you been studying this summer?" asked one lady member of an opera company to another, "Some; I have devoted a great deal of time to practice." "Indeed? How high can you sing?" "Well, I have reached as high as \$150 a night."

THE CAPTIVES OF BABYLON.—An Oratorio by GEO. SHINN, Mus. Bac., will be performed with Chorus, Orchestra, and Organ, under the direction of the Composer, at St. Margaret's Church, Westminster, on TUESDAY, DEC. 3rd, at 8 o'clock. Seats free at 7.50.

THE SONG OF CREATION,

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Will be performed on TUESDAY, DEC. 10th, at Park Chapel, Camden Town, followed by a short Selection.

Soloists, Miss ADRIANE DAVIES, Miss E. HIGGS, Mr. G. MICKLEWOOD, and Mr. BRIDSON. Organ, Mr. E. DREWETT, A.C.O. Harp, Miss EMILY DIXON. Admission free. Reserved seats, 1s.

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